

Annemarie Franke, Görlitz

Contemporary witnesses in dialogue: 30 years of the Saxon Cultural Areas Act in Upper Lusatia

The layout of the cultural area

The rural cultural area of Upper Lusatia-Lower Silesia has remained virtually unchanged in terms of its area over the 30 years of its existence. The cultural area initially had six members. At the same time as the Cultural Area Act came into force, four Landkreise (shire counties)¹ and two independent cities were on 1 August 1994 from an initial nine shire counties and one independent city: the rural shire counties of Bautzen, Kamenz, Löbau-Zittau and the Lower Silesian Upper Lusatia shire county, as well as the independent cities of Görlitz and Hoyerswerda, whereby Görlitz and Hoyerswerda, together with Bautzen, formed a so-called “Upper Central City Association,” i.e., were on the same level as Chemnitz, for example, in terms of regional planning.

However, the structure of the cultural area changed significantly as a result of a later regional reform. In 2008, the autonomy of the medium-sized towns was abolished and the two now very large shire counties of Bautzen and Görlitz were the only remaining municipal members of the Upper Lusatia-Lower Silesia cultural area. A special feature of Upper Lusatia is its bilingualism; the legislator stipulates that the interests of the Sorbian people are represented by the Foundation for the Sorbian People in the Cultural Convention.

The Cultural Area Act stipulated that the shire county administrator chairing the Cultural Convention should provide the cultural secretariat from within their administration. In the early years, the Convention was chaired by Volker Stange, Shire county Administrator of Löbau and, from 1994, of the merged Löbau-Zittau shire county. Peter Hesse, head of the cultural office and responsible for monument preservation in Löbau, became the first cultural secretary for Upper Lusatia. At this time, Görlitz was a member of the cultural area as an independent town. However, its surrounding area, from Reichenbach in the south to Weißwasser in the north, belonged to the Lower Silesian Upper Lusatia shire county based in Niesky. Bernd Lange took office as shire county administrator here in 2001 and was immediately elected as the new chairman of the Cultural Convention. Joachim Mühle, then head of the Department of Sport and Culture, thus became the new cultural secretary. After the territorial

1 Editor’s note: It is not easy to translate the German administrative term “Landkreis” into English. In legal literature, the translation “district” is commonly used. In fact, England’s 58,020,175 inhabitants (as of 2023; this corresponds to roughly 85% of the UK’s population) are distributed across 294 local administrative units, of which 35.5% of the population live in London (14.5%) respectively in the 36 metropolitan districts (21.0 %). The remaining 64.5 % are spread across 226 non-metropolitan districts, of which 164 are two-tier districts, i.e. with counties above them, and 62 are unitary authorities, including county prerogatives.— At first glance, this corresponds to the distribution of the 84,669,326 inhabitants of the Federal Republic of Germany (as of December 31, 2023) to 68 % (57,262,254 inhabitants) in the 294 Landkreise (including the Saarbrücken regional association) and 32 % (27,407,072 inhabitants) in the 106 independent cities. — In reality, however, Germany is structured completely differently. The lowest local administrative level is represented by the municipalities, which are divided into two groups: the approximately 12,000 municipalities belonging to a Landkreis and the 106 independent cities. The Landkreise, in turn, take on all inter-municipal tasks, are financed in principle by the municipalities via county levies, not by the government, and constitute a municipal association. This is comparable to the counties in England (called a “shire” before 1066), which in turn are subdivided into metropolitan counties and non-metropolitan or shire counties. — Even though the latter are significantly larger than a German Landkreis in terms of area and population, but since they are more comparable to *Landkreise* in terms of administrative function and financing, we have decided to use the term “shire county” (and not “rural district”) in this volume as a translation of *Landkreise* into English. See Ferrara in this volume.

The protagonists

Peter Hesse and Joachim Mühle have shaped cultural area funding in Upper Lusatia in succession. Peter Hesse was cultural secretary from 1994–2001 and Joachim Mühle since then and until 2023. Peter Hesse shaped the beginnings of the Cultural Area Act and the development of the structures and funding principles, Joachim Mühle was able to greatly expand cultural funding in Upper Lusatia and in the shire county's international cooperation in the combination of the Görlitz Shire county Cultural Office and the Cultural Secretariat.

Peter Hesse (born 1959)

Studied cultural studies at Humboldt University Berlin following 3 years of service in the NVA. Returned to Upper Lusatia in 1985 and joined the administration of the Löbau Shire county Council. After reunification, was first dismissed, then rejoined the administration of the shire county of Löbau in the fields of culture, monument preservation, shire county development, and finally finance and culture in the merged shire county of Löbau-Zittau.

First cultural secretary of the special-purpose association Kulturraum Oberlausitz-Niederschlesien formed in 1994 until 2001. From 2004–2023 head of the Kultur- und Weiterbildungsgesellschaft mbH—“Kuweit“ for short—which includes the Dreiländereck adult education centre, the shire county music school, the Christian Weise Library and the shire county's apprentice hostels. Retired since 2024, he is also a member of the board of the Schminke House Foundation. Hesse lives with his wife in his home town of Cunewalde in the shire county of Bautzen.

Joachim Mühle (*1957)

Deputy gallery director of the Galerie am Schönhof Görlitz at the State Art Trade of the GDR; 1987–1989 cultural policy employee in the cultural cabinet for cultural work of the shire county of Görlitz and subsequently employee for culture in the cultural office of the shire county of Görlitz; graduate in cultural management SVWA, degree in business administration; from 1992–1994 head of the office for culture, school administration and sport in the shire county of Görlitz. Subsequently head of the Department of Culture and Sport in the Lower Silesian Upper Lusatia Shire county and, since 2001, cultural secretary of the Upper Lusatia-Lower Silesia Cultural area. Since 2008, he has also been head of the cultural office of the shire county of Görlitz and a member of the board of the Foundation for Art and Culture in Upper Lusatia since 2009. Retired since 2023, he continues his commitment to art and culture on a voluntary basis, particularly in his hometown of Königshain and the local art centre Königshain Castle.

Annemarie Franke (*1971)

has lived in Görlitz and Lower Silesia on both sides of the Neisse since 2013. For many years, the historian ran the International Youth Meeting and Memorial Centre of the Kreisau Foundation for European Understanding in Kreisau/Krzyżowa. She specialises in education and communicating contemporary German-Polish history. After working at the Silesian Museum in Görlitz as a cultural officer for Silesia from 2013–2018, she went to Warsaw as a project employee for the European Network Remembrance and Solidarity. In 2023, she decided to move to Upper Lusatia and assumed the position of cultural secretary based in Görlitz.

reform in 2008, Bernd Lange became shire county administrator of the shire county of Görlitz, which includes Zittau and Löbau in the south, Weißwasser and Niesky in the north and the city of Görlitz. This time, the Cultural Secretariat only moved its headquarters from Niesky to Görlitz, but not the staff. Since 2022, Dr Stephan Meyer has been the chairman of the Convention as Görlitz shire county administrator. The author of this article currently the position of cultural secretary. She took the 30th anniversary of the Saxon Cultural Areas Act in 2024 as an opportunity to talk to her predecessors about their time and experiences. The following recording was created from two individual interviews.

There is a magic in every beginning

The Cultural Areas Act (KRG) was initially limited to ten years. This was primarily due to constitutional reasons, based on the constitutional guarantee of local self-government (Art. 28 GG). In the meantime, nobody can imagine cultural funding in Saxony without the regional level of cultural area funding. Peter Hesse remembers well the preparations for the law, which he helped to shape as head of the cultural office in the shire county of Löbau (before the regional reform of 1994):

“What was amazing at the beginning, and that’s why it was a good time, was that people were talking about content, not money.”

The establishment of cultural areas was the initiative of the Saxon State Minister for Science and the Arts, Prof. Hans Joachim Meyer, and his department head Reiner Zimmermann, and was the idea of their advisor Matthias Theodor Vogt.²(1) After the reunification of Germany and the re-establishment of the states that had been abolished in 1952 on the territory of the former GDR, new structures had to be created for the promotion of culture as a sovereign task of the states.³

Saxony had a unique density of cultural institutions, especially in the area of ensemble culture. Theatres and orchestras existed not only in the former metropolitan cities of Leipzig, Karl-Marx-Stadt (Chemnitz) and Dresden, but also in the rural shire counties. In spring 1992, a commission⁴ was formed with the task of reorganising the Saxon theatre and orchestra landscape. A constitutional peculiarity was that the Naumann Commission⁵ was jointly appointed by the Saxon state government and the two municipal umbrella organisations, *Städte- und Gemeindetag* (the Association of Towns and Municipalities) and *Landkreistag* (the Shire Counties’ Association), supplemented by the Saxony association of the German Theatre Association.

“The special thing about the genesis of the cultural area concept was the Saxony-wide discussion process. Looking back, there is hardly a politically responsible person, a professional association or an artist cannot rightly say that he or she contributed to the success of the project.”⁶

2 See the article by Reiner Zimmermann in this volume.

3 Editor’s note: Previously, everything had been managed top-down from Berlin (East) by (a) the Ministry of Culture (MfK), (b) the subordinate shire counties, in this case Dresden, (c) the shire county and city administrations, which in turn were subordinate to them and could only act with limited discretion. The decisive difference between this structure and the West was that the shire county administrations in the West, which depended bottom-up on the municipalities, were the top-down sponsors of the major regionally important cultural institutions in the East, especially the theatres and orchestras. This did not exist in the West; the considerations on the Cultural Areas Act from 1991 were able to build on this.

4 Editor’s note: After intensive discussions between State Minister Hans-Joachim Meyer and Head of Department Reiner Zimmermann and Matthias Theodor Vogt from May 1991 on how to proceed, it was decided on 15 April 1992, following a meeting between State Secretary in the SMWK Ekkehard Noack and Reiner Zimmermann with theatre directors, orchestra managers and municipal decision-makers, to form a commission tasked with reorganising the Saxon theatre and orchestra landscape. The ministry appointed Matthias Theodor Vogt as chairman of the commission (the commission elected him as its spokesman) and instructed him to collect the necessary data on the theatres and orchestras before the commission began its work.

5 At the suggestion of Reiner Zimmermann, the commission named itself after the Dresden court conductor Johann Gottlieb Naumann (1741-1801), who, after the Peace of Hubertusburg in 1763, had been faced with the thankless task of revitalising the artistic life of the country, which had been severely affected by the Seven Years’ War.

6 Matthias Theodor Vogt: *Children, create something new! An introduction to the Saxon Cultural Areas Act (SächsKRG)*, in: *Kulturräume in Sachsen. Eine Dokumentation zur Genese des Sächsischen Kulturräumgesetzes und zum “Probejahr” 1995*, edited by Matthias Theodor Vogt, Leipzig 19962, pp. 21- 37, here: S. 22.

Peter Hesse can make the same claim:

“After all, it was a wild time in the early 1990s and there was a lot of uncertainty and also a lot of perplexity. Part of overcoming this helplessness was that we suggested it would be good if we regularly exchanged ideas on cultural and educational policy. We made no distinction between cities and rural shire counties, whether in Kamenz and Bischofswerda, in Niesky or in the rural shire counties. At that time, however, the shire county of Dresden was not yet part of it; it was only added to the shire county of Kamenz with the territorial reform of 1994.

Our border was the Pulsnitz, which was also the western border of historic Upper Lusatia. As a result, we knew each other quite well and knew about each other. That’s how we founded the Kultuskonvent. That’s where the name in the law ‘Kulturkonvent’ comes from. We deliberately referred to the Oberlausitzer *Sechsstädtebund* (Upper Lusatian League of Six Towns) and brought this term back.⁷ After the Kultuskonvent, the Landrätekongress was formed, the term was there again and the Kulturraumgesetz (Cultural Areas Act) stipulated that the administration that provided the convention chairman would take over the cultural secretariat. So whoever already had someone in their administration who knew their way around was elected chairman.”

At the time, Peter Hesse was head of the cultural department in Löbau and also responsible for monument preservation.

“I was already pushing myself,” he says with a twinkle in his eye. His congenial partner was the newly appointed treasurer of the Zittau shire county, Thomas Gampe. Hesse remembers his sentence “We have to make savings,” as befits a treasurer. The cultural secretary: I think that’s great. If you make savings, I know what we’ll use the money for. You didn’t say that we don’t have any money, otherwise there’s nothing to save...”

This has resulted in good cooperation for the Upper Lusatia-Lower Silesia cultural area: The combination of financial policy expertise and curiosity about the issues had helped to significantly structure cultural area funding.

The Naumann Commission had only commented on theatres and orchestras. “We said: If the local authorities are to participate, then it can’t stay that way. No, then the law would not have been passed.”

Saxony Culture consists of the state institutions and those of the local authorities, i.e. municipalities and shire counties. That is the institutional side. There are also advisory bodies such as the Cultural Senate or the Saxon Academy of Arts, as well as funding instruments such as the Cultural Foundation of the Free State of Saxony. The *SächsKRG* is the state instrument for the preservation of municipal cultural institutions. As the only instrument of its kind in Europe, it gives local authorities the freedom to cultivate their municipal culture and to legally free themselves of the verdict of all three regional councils that their so-called voluntary services, such as culture, should be reduced to zero.

“The only reason it wouldn’t have with the theatres is because the local authorities wouldn’t have agreed to it. The encroachment on local self-government would also have been rejected via the *Landkreistag* and through legal intervention.”

In fact, during the preparatory phase for the law in 1993, the State Ministry commissioned an expert opinion on the constitutionality of the formation of cultural areas in the Free State of Saxony from Fritz Ossenbühl, Institute for Public Law at the University of Bonn.⁸ Matthias Theodor Vogt was the coordinator and spokesman of the Naumann Commission and later the coordinator of the cultural areas, again on a threefold mandate from the state government, the Association of Cities and Towns and the Association of Counties. Parallel to the ongoing work of the Naumann Commission, he appointed an “Interparliamentary Working Group on Cultural Spaces” chaired by the President of the State Parliament, Erich Iltgen, which met every four weeks in the restaurant “Schöne Aussicht” [goodasupices] in Dresden. Its task was twofold: on the one hand, the members were to be kept informed about the latest status of the draft law (ultimately,

7 The Upper Lusatian League of Six Towns existed from 1346 to 1547. Supported by the Bohemian sovereign Charles IV in Prague, who wanted to put an end to robber barony immediately after his coronation as king in 1346 and had granted the towns considerable privileges, the towns of Kamenz, Bautzen, Löbau, Zittau, Görlitz and Lauban (today Luban in Poland) joined forces as a counterforce to the nobility. Similar to the cultural area today, they bore costs in the equalisation of burdens according to their respective strength, however not for culture, but for protection against robbery and the levies imposed on the king. Löbau was the “convent town” due to its central location. The convent room has been preserved in the town hall, as has the chalice with which the mayors watered their resolutions. Cf. Inge and Lothar Küken: *Der Oberlausitzer Sechsstädtebund*, Görlitz 2009, p. 18ff.

8 Ossenbühl, Fritz (1992): *Rechtsgutachten [Legal opinion] “Kommunale Kulturpflege und legislative Organisationseinheit [Municipal cultural promotion and legislative organizational unit]”*, reprint Vogt (19962): *Kulturräume in Sachsen. Eine Dokumentation zur Genese des Sächsischen Kulturraumgesetzes und zum „Probejahr“ 1995*, [Cultural Areas in Saxony. A documentation]. S. 133-183.

it was the 19th draft that was passed in the third reading of the state parliament, and its essential features remain unchallenged to this day).⁹ The members were selected in such a way that they represented (a) the levels of the regional parliament, shire counties and municipalities, (b) as many regions of Saxony as possible, and (c) the main political parties.

Hesse remembers:

“There were people from the Vogtland, the Erzgebirge, Saxon Switzerland, and I joined from Upper Lusatia, [editor’s note: together with Görlitz cultural mayor Ulf Großmann]. At the same time, there were people on this committee like Georg Girardet, the Leipzig city councillor for culture, and Jörg Stüdemann, the Dresden mayor for culture.¹⁰ They were in a strong position and felt a bit superior to us in terms of education, appearance and language skills. So I always dared to take on a spokesperson role and took on more and more responsibility and structure.

Nowadays you can’t even imagine that anymore. Especially during the shire county reform phase, I played in Löbau and Zittau, built up the cultural area and organised the Dreiklang festival at the same time. If I hadn’t had a team like that, where everyone worked above and beyond the norm and the working day, it wouldn’t have been possible. There were a lot of young women back then who made it possible. So the single guy at the top, that’s not the picture. It worked because you weren’t alone. There were a lot of people on fire.

What was also different was that we had congenial partners in the ministry. I could call the minister’s office at any time or spontaneously travel to Dresden. There wasn’t even a doorman. Nowadays, without an appointment, without an announcement of what topics you have or without submitting documents, you can’t even get in. I’m glad that lived through those days.“

Among other things, the bodies of the future special-purpose associations were negotiated. The cultural convention consisting of the shire county councillors and mayors was supported by a cultural advisory board as an advisory body.

“Initially, there was talk of an advisory board to represent the opinion-forming social groups – i.e. representatives of the churches, as well as disabled people’s and women’s representatives, but no cultural people were envisaged. We then said that cultural people had to be on this committee and we invented the FAGs (specialised working groups), arguing that the advisory board needed legitimacy and that the members could not just be appointed by the convention, as the law stipulated. So we proposed a specialised working group for each sector, from which the advisory boards would be recruited. What we also introduced into the law was that if the convention made decisions that deviated from the recommendations of the advisory boards, it had to justify them – we brought these little details into the law.

Then it was immediately a question of principle: What is culture? Which organisations belong to it? For example, animal parks – in the western understanding, these are museums, except that the animals are not yet stuffed; here in the east, animal parks were one of the most important and strongest cultural institutions, because they don’t just have animals.“

The law gives the cultural areas, as special-purpose municipal associations, the freedom to determine in their funding principles which institutions and measures are to be funded on their territory. To this day, there are still disputes about which facilities fulfil the requirement of “regional significance“ stipulated in the law.

“The first thing we did was to bring in Thomas Strittmatter,¹¹ who did all the statistics in the cultural sector during the GDR era. So we made a comparison: What was there in 1988–89? And what was still there in 1993? We then wrote to all the institutions we could find and completed questionnaires, scouring the whole of Upper Lusatia.

9 Editor’s note: These political levels, regions and parties should be informed first-hand by the working group members. On the other hand, the working group members should also collect ideas from their levels and incorporate them into the work on the next draft. This *bottom-up* approach diametrically opposed to the *top-down* administrative behaviour of the socialist era.

10 About the people mentioned: Jörg Stüdemann (born 1956), a sociocultural specialist from Lübeck, came to Dresden from West Germany in 1992, initially as director of the Pentacon Dresden film and cultural centre, and became the city’s cultural mayor in 1994. In 2000, he returned to the Ruhr region, where he became city director and treasurer of the city of Dortmund (<https://www.dortmund.de/rathaus/dezernatsuebersicht/>), last accessed 22/02/25).

Georg Girardet (born 1942), a lawyer from Kempten, was Leipzig’s Alderman for Culture from 1991–2009, during which time he was responsible for a large number of far-reaching investments and reorganisations in the city’s cultural life. He previously worked in West Berlin in the Senate Department for Cultural Affairs and the Federal Ministry of Education and Science. (<https://www.zeitzeugen-portal.de/videos/LojvVv7p6A4>, see also the current interview <https://www.nordstadtblogger.de/im-podcast-interview-systemfehler-wie-pleite-sind-die-nrw-kommunen-joerg-stuedemann/>. Last accessed 22/02/2025)

11 Thomas Strittmatter, Dr phil., born 1949; publications include: Strukturwandel oder Substanzverlust? in: Kulturpolitische Mitteilungen, No. 55 IV/1991; Tendenzen und Probleme der Umgestaltung der kulturellen Infrastruktur in den neuen Ländern, in: Informationen zur Raumentwicklung, (1992) 1; Drei Jahre “neue Kulturpolitik“ im Osten Deutschlands, in: Kulturpolitische Mitteilungen, No. 58III/1992. (<https://www.bpb.de/shop/zeitschriften/apuz/archiv/536521/der-wan-del-der-kulturstrukturen-in-den-neuen-bundeslaendern/> last accessed: 12.02.2025)

So we had this record and developed an application procedure, calling on everyone to apply. In the first year, we said: they'll get it. But then we started to tighten up the criteria and, of course, said: professionalism, that means certain standards for in-house productions, professional level also linked to qualification, certain resonance beyond the local area in terms of visitor numbers and their origins.

Then we took a close look at the finances: we don't pay any rents or leases, we don't pay for youth work, we don't take care of historical monuments and much more. Then, in the first few years, there were disputes right up to the administrative court because, for example, I withdrew funding from three museums in my own shire county: the Reiterhaus in Neusalza-Spremberg, the Mill Museum in Waltersdorf and the Karasek Museum in Seiffenhennersdorf. As a result, we also fended things off. There was also the curse of reunification: every empty factory, every farmstead, tended to become an agricultural or industrial museum, that couldn't be the case. We were suddenly the lifeline. We then told quite a few people: not that. There was a certain dynamic there; we organised two cultural area conferences where people argued openly.

I have to give the shire county councillors credit for that, apart from the fact that they probably had a lot to do, but they valued us in the cultural scene and allowed us to discuss the content. That was also an advantage. There were six members and one Sorbian foundation and not two and one Sorbian foundation as there are now. At the time, I engaged in travelling diplomacy, so to speak, in order to convince everyone. It was on a personal level, quite amicably. We worked together to find solutions. Party political affiliation played a minor role.“

In addition to traditional cultural institutions such as theatres, museums and libraries, the cultural areas also support socio-cultural institutions. There are different guidelines in the individual cultural areas.

“We had put a stop to certain things. That was part of the discussion about content. Similar to event centres, which are only venues, we excluded the old GDR cultural centres, FDJ and youth pioneer centres. That's why the newly emerging socio-cultural centres actually had a chance. None of them were on the ruins of such buildings, at least not in Upper Lusatia. The Erzgebirge it differently, the Vogtland a little differently.

We saw it as our task not only to secure institutions, but also to enable new developments. When secured institutions, we always added: You have an environmental mission. I have always said that projects are there for me to new topics. If topics prove to be viable, they should be stabilised. You need a certain institutionally stable core if you want to maintain professionalism. But you also have to say: when things die, you also have to say goodbye so that new things become possible. And that's difficult.“

In 2024, it will already be 30 years since the Free State of Saxony began supporting local authorities in their cultural activities. Let's take a look back and look ahead:

“In the phase of reunification, the *SächsKRG* had both a stabilising and invigorating effect, and in any case provided a significant impetus. What was missed: translating it into regional structures. According to this constitutional expert opinion, the law was limited to 10 years. We took that seriously. What happens after the 10 years? You have then established structures, claims have arisen and then it all falls back on the shire counties. We thought about setting aside 1 million every year, then we would end up with 10 million and turn it into an Upper Lusatian cultural foundation. But that wasn't possible for legal reasons. The core of the whole thing, apart from the initial time limit, was also that the KRG lacked a pillar from the outset, namely a cultural building or cultural building maintenance programme.¹² Not to mention investments in new cultural buildings.

I was severely criticised because I said that the KRG could also be written into the Financial Equalisation Act and a secondary approach could be made.¹³ Of course, I was the traitor – my cultural secretary colleagues were against

12 Editor's note: The relevant data was all collected in 1995 by the coordinator of the cultural areas in Saxony, Matthias Theodor Vogt; it showed impressive construction activity in the area of museums on the one hand, and a large investment gap in the area of performing arts on the other (for the amounts, see the article by Vogt (2025): *Trust and Confidence* in this volume). In 1998, Manfred Ackermann from the office of Minister of State Michael Naumann, the commissioner for culture and the media appointed by Gerhard Schröder, discussed a federal cultural buildings programme for the East German states with Reiner Zimmermann. The federal government then assumed half of the costs of each programme. The SMWK implemented seven annual programmes with the local authorities, including the renovation of the Görlitz Theatre (auditorium), the Chemnitz Art Collections and the Schumann House in Zwickau. For the current status of the overall German investment backlog for cultural buildings, see the above-mentioned article by Vogt in this volume. A cultural buildings programme for Saxony is currently being proposed to the state parliament (2025).

13 Editor's note: Strictly speaking, the Saxon Cultural Areas Act actually consists of three different laws: (a) the municipal cultural obligation according to § 2 (1) *SächsKRG*, without which the municipalities and shire counties have had to cancel all cultural expenditure until sufficient funds were available to fulfil the compulsory expenditure. As is well known, this is much less the case today than it was in 1994. It is interesting to note that in 2025, the municipal cultural obligation from § 2 *SächsKRG* is not even sufficiently known to the lawyers in the Association of Cities and the financial supervisory authorities. (b) the passage on cultural burden equalisation in the biennially renewed law on the financial equalisation of the Free State of Saxony with the municipalities and municipal associations (FAG for short). At the beginning of cultural area financing, the municipalities gave 1% of their total financial resources to the cultural areas, at that time DM 40 million. Every municipality in Saxony, no matter how small, forgoes 1% of its income so that the Gewandhaus in Leipzig or the Eduard von Winterstein Theatre in Annaberg can flourish. There is no equivalent in Germany, Europe or anywhere else in the world. (c) The remaining organisational regulations in the rest of the *SächsKRG*.

it. In all other cultural areas, cultural secretariats with separate administrations were set up and the first reaction was ,you can say such things, you're still the head of an office.' You have to accept that first. The law still seemed to me to be an encroachment on local self-government. I prefer shire counties, cities and municipalities that have the financial strength to do what is important to them themselves and only receive subsidiary support for the ,big ones.' In this respect what Thuringia is doing with state contracts is fine.

People no longer think about what could be done differently. This has already a question of faith in Saxony; anyone who is against the KRG or thinks about variations is already banned from the church."

The labours of the plain

Peter Hesse would have liked to remain cultural secretary for longer. The fact that things turned out differently had to do with the elections in 2001. Shire county Administrator Stange was replaced in Löbau-Zittau by Shire county Administrator Günter Vallentin. Bernd Lange won the election in the Niederschlesische Oberlausitzkreis (NOL). A new chairman had to be elected at the constituent convention meeting. They were looking for someone who was not involved in theatre. This applied to Lange, as Görlitz was still an independent town and no theatre would have been closed in his area of Niesky-Rothenburg-Weißwasser. Joachim Mühle accompanied him on the journey to the convention and implored him:

"The cultural secretariat in Löbau works well. Please don't ask him to take up the post because there is experience in the Löbau-Zittau shire county and it would mean an effort for us that we were not prepared for in terms of personnel. Then came the election. It turned out that Shire county Administrator Lange had the most votes. He was elected precisely for the following reason: Shire county Administrator Lange is not responsible for the theatre, i.e. he is neutral and has the theatre structure under control. He also expressed this himself, that he wanted to dedicate himself to the structure. And we immediately got involved in the issue... But unfortunately, he also failed in the end."

As described above, the reorganisation of the theatre and orchestra landscape was the trigger for the formation of the cultural areas as special-purpose associations for regional cultural burden sharing. In 1993, the Naumann Commission described the following institutions for the Upper Lusatia- Lower Silesia cultural area, for which it submitted proposals for reorganisation:

Deutsch-Sorbisches Volkstheater Bautzen DSVT (drama, music theatre stagione), Lausitzer Philharmonie, Sorbisches Nationalensemble Bautzen SNE (dancers, choir), Puppentheater Bautzen, Musiktheater Görlitz (music theatre, ballet, orchestra), Gerhart Hauptmann Theater Zittau GHT (drama).¹⁴

A step back – how did Joachim Mühle decide to work in administration?

"That's a bit of an adventure – I didn't follow a typical administrative career path. The path from being interested in culture and art to becoming an office manager and cultural secretary is a long story."

It begins with his own band as a teenager, his experiences with the SED state party and its cultural policy, which consisted of watching over cultural work.

"For example, if you wanted to perform with the band, you had to be categorised. I remember well that our first categorisation took place in the Görlitz town hall. There was a commission sitting there, most of whom had no idea, they were just politically correct – according to SED regulations. But they had also invited a musician, the whole thing was a bit grotesque. We were then categorised and given permission to play. Then we were officially allowed to perform and could take a certain fee. Our first categorisation was the so-called basic level and so it went on.¹⁵ One day, I was now working at the Galerie am Schönhof¹⁶ in Görlitz – I've always been interested in visual arts – when the director of the shire county cabinet for cultural work came in. She had met me at one of our concerts. So the director asked me if I would be interested: ,We have a position open for visual arts in the cabinet' and then casually said that there was one condition. I asked what it was. ,Yes, you would have to join the SED.' That wasn't an issue for me. She came back to the gallery a three months later and said: ,I've sorted it out with the councillor for culture. You don't need to join the SED...' That was in 1987, and that's how I got into culture, without any administrative experience.

14 *Einzelempfehlungen der Naumann-Kommission zur Neustrukturierung der sächsischen Theater- und Orchesterlandschaft [recommendations of the Naumann Commission on the restructuring of Saxony's theatre and orchestra landscape]*. Dresden, Schöne Aussicht 7. Februar 1993, in: *Kulturräume in Sachsen. Eine Dokumentation zur Genese des Sächsischen Kulturraumgesetzes* op. cit. p. 95-107, here: 98 f.

15 The band was called "Malör" and was very successful. It was promoted to the special class and was allowed to represent the shire county of Görlitz in a band contest at shire county level. From there, they were to represent the Dresden shire county at the nationwide meeting of selected GDR bands in Suhl. Unfortunately, the nomination was cancelled without any explanation and "Malör" was replaced by the band sponsored by the FDJ shire county leadership. Because of this history, the shire county director, Mrs Renate Wachtharz, became aware of the band.

16 The Schönhof in Brüderstraße is now home to the Silesian Museum in Görlitz.

Suddenly I was involved in a mechanism whose way of thinking seemed completely alien to me and still alienates me from time to time. If someone comes out of administrative school and is only guided by the letter of the law, then they may not necessarily have grasped the actual meaning of their tasks. They just want to do their job. In my view, however, it is the meaning of a law that matters, which usually defined in the preamble. What do politicians actually want to achieve with their law? This must be the benchmark for the administration's actions and does not exclude creative solutions. At least that's how I understand it.

In the Culture Cabinet, I organised plein air events for artists, among other things. Various tasks that we would describe today as cultural education.“

What impact did the political change in 1989 have on his career?

“Then came 1989. I didn't have a degree in that field yet and applied to study art and cultural studies in Leipzig so that I would end up with a professional qualification in the field. On 1 September 1989 I started my studies. I came from the ‚valley of the clueless‘ and had absolutely no idea what was going on in Leipzig at the time. It wasn't long before we realised what was happening there. I was very interested in the demonstrations. I was always in Leipzig on the first Monday of the month and really wanted to go. Even though a fellow student from Berlin, who was already well informed through West German television, urged me not to go. So I was able to follow the exciting developments up close. The degree programme was part-time. We were already told in December 1989 that it would probably not be continued. The lecturers said that they themselves had no future either. The previous cohort had graduated, but we no longer would.

After the peaceful revolution, Dieter Liebig was elected shire county administrator here in the shire county of Görlitz. He came from the Green League, was a pastor in Deutsch-Ossig and a writer. He fought for the preservation of Deutsch-Ossig and campaigned against the environmental destruction caused by open-cast lignite mining. Now he was suddenly on the other side. His task now also to campaign for the preservation of jobs, especially in open-cast mining and at the power plant. He had now taken up a responsible political office for which he had not had many years of preparation.“

Joachim Mühle was initially employed in the cultural office and was responsible for culture, sport and school administration in the shire county of Görlitz-Land from 1992–1994. After the shire county reform, he moved to Niesky in the much larger Lower Silesian Upper Lusatia shire county, where he became head of the sports and culture department.

The topic of theatre was the catalyst for the change in the chairmanship of the convention and thus for the new location of the cultural secretariat in Niesky. The issue of secure funding for the theatre and orchestra landscape still remains unresolved to this day. What developments has he observed over the years of his term of office?

“Basically none, if you look at the story from the end. The following: If I were to say that there has generally been no development, that would not be entirely correct. There was already a development under Cultural Secretary Peter Hesse with regard to the founding of the ‚Oberlausitzer Schauspielgesellschaft.‘ He was instrumental in creating a new structure for the drama department, which involved merging the Gerhart Hauptmann Theatre Zittau and the Deutsch-Sorbisches Volkstheater. This was exactly during the transition period of the convention chairmanship from the shire county of Löbau-Zittau to the shire county of NOL and was already well prepared. Shire county Administrator Lange had the mission and the goal: ‚We want the Kulturraum theatre.‘ All hopes were on him as a result of the election. So we brought in Mr Messala¹⁷ from Schleswig, who had already combined the three theatres in Rendsburg, Flensburg and Schleswig into one theatre, a vital and impressive personality. He accompanied and moderated the development of a concept for our theatres with great expertise. We managed to get all the theatre managers together at one table, which must have been in 2002.

The basis for this was a financial guideline from the Cultural Convention and the participating local authorities on the amount of funding that could be provided annually for such a cultural area theatre. After the theatre directors had presented a jointly developed concept (Schmochnitz model) with corresponding savings, the politicians said that it must be possible to save a further million. Unfortunately, the sponsors and the Cultural Convention were unable to agree on the necessary funding for a cultural area theatre. The Neue Lausitzer Philharmonie was still based in Hoyerswerda at the time. It was a good and clever move by Peter Hesse to structure the philharmonic orchestra as a pan-regional philharmonic orchestra and to locate it in Hoyerswerda because, among other things, the Lausitzhalle had an excellent concert hall there.¹⁸ However, the fact that the orchestra was managed from the Görlitz music theatre remained a problem. Gradually, all the theatres were to be brought together under the umbrella of a holding company.

17 Horst Messala, director of the Schleswig-Holstein State Theatre in Schleswig. He was a member of the 1992 Naumann Commission.

18 Editor's note: The spin-off of the “New” Lusatian Philharmonic Orchestra as an independent institution based at the Görlitz Music Theatre in Hoyerswerda was the result of a discussion between Matthias Theodor Vogt and the then director of Görlitz, Wolfgang Schaller, about the disproportionate cost of rehearsing for just one concert in Görlitz. The result of the discussion was a hand-drawn A3 poster design with the logos of the former six-city union of Bautzen, Görlitz, Kamenz, Löbau, Zittau and Hoyerswerda (instead of Lauban) at the top. If the concerts were to take place on Tuesday in Kamenz, on Wednesday in Löbau etc., then firstly several intensive rehearsals would be worthwhile and the quality of the performances could be significantly increased. Secondly, and just as importantly, engaging a famous artist for just one performance at the end of the inhabited world is naturally expensive, as the travelling involved, including rehearsals, usually takes three days. However, since the concerts are given four to five times, the question of fees is no longer an issue; it is also worthwhile for the guest artists.

Theatre reform was a constant and important topic throughout the years. With the shire county reform in 2008, it was suddenly no longer a political problem to merge the theatres of Zittau and Görlitz into a joint ‚Gerhart Hauptmann Theatre Görlitz-Zittau (GHT).‘¹⁹ In recent time, another attempt was made with the Actori report, a Munich-based consultancy firm, to achieve serious structural changes and savings in the GHT. Once again, no political agreement was reached on the implementation of the concept. As a result, the financing of the theatres continues to change from year to year.

No theatre will abolish itself, one can rightly assume as much. However, it will probably not be without restrictions. But then politicians will have to decide on this and enforce it. My conclusion: It wasn't the theatres that blocked the unification process, it was politics that ultimately prevented the Kulturraum theatre.“

The state government evaluates the SächsKRG every seven years. Joachim Mühle was invited to participate in the current SMWKT commission as a former cultural secretary. What does he contribute?

“In my experience – as the saying goes: never change a running system – what works well should always be retained. I see no reason to question the basic principle of solidarity-based funding. The principle, the idea that Prof. Vogt developed back then, is simply brilliant. We have him and his creativity to thank for the fact that we still have this wonderfully rich cultural landscape in Upper Lusatia.

For over ten years, artists have been coming to the shire county of Görlitz to take advantage of the Via Regia scholarship of our Artists in Residence programme and work here for four weeks. They are very impressed and enthusiastic about our rich cultural landscape. We can't suddenly demolish this great cultural landscape that has grown out of history. In this respect, the KRG is exactly the right instrument that we have needed and continue to need here. This applies just as much to the Vogtland as it does to the Erzgebirge, Saxon Switzerland, the Elbland or Central Saxony. It is clear that we, as cultural people, must ensure that new things can continue to emerge and establish themselves. Even if organisations that are particularly concerned with preserving the status quo have been funded over many years, it must be checked whether they are still of regional significance.

The cultural area is the regional level for cultural promotion and must remain so. One particular advantage of the Cultural Areas Act is that the members of the Cultural Convention themselves decide what is of regional importance. This allows the specifics of each region to be taken into account. We can see that the municipalities are increasingly withdrawing from cultural promotion. The cultural area cannot replace the lack of municipal cultural funding, but it can further develop initiatives that have emerged at municipal level.”

A unique feature of the KR ON is the involvement of the Foundation for the Sorbian People and its location in the border triangle. What significance did this international cultural level have from his point of view?

“In my view, international cooperation has always been of secondary importance in the cultural area. This is perhaps also due to the fact that the legislator limits cultural funding to the Saxon regions. This means that the culture of the region, which is established and particularly important, takes first place. In second place, when measured by the amount of funding, are projects and institutions of Sorbian culture and only in third place are collaborations with our neighbours, Poland and the Czech Republic. This was because the funding structures for cross-border projects were very well developed through the EuroRegions and there was always a certain scepticism or legal concerns in the cultural area, also on the part of politicians, about funding projects that take place abroad. I was always of the opinion that this could be combined. For example, we also supported certain EU-funded projects by repayable loans for investments, among other things. The project organisers usually had to make advance payments. Associations or independent organisations submitting applications often do not have the money to pre-finance projects. One example was the European Park Association ‚Both Sides of the Neisse,‘ which we were thus able to support.

We also supported the Meetingpoint Music Messiaen association during the development phase of the European Centre for Remembrance, Education and Culture in Zgorzelec. I am of the opinion that the former STALAG VIII A camp site in today's Zgorzelec is also and especially part of our history. Moreover, it brings us together across borders. There are also great projects in the southern part of the cultural area, examples include Mandau-Jazz, the Neisse Film Festival and the JOŠ trinational theatre festival in Zittau, where the theatres of Jelenia Góra, Liberec and Zittau stage plays together. These projects have gradually developed very successfully. It all depends on cooperation – sometimes a small initiative can become something big.”

Hope is also inherent in every outlook

What do I wish the cultural area for the next 30 years? At the very least, that the Upper Lusatia- Lower Silesia cultural area continues to exist and that it can have the same beneficial effect on the cultural institutions and culture in Upper Lusatia.

That the Free State of Saxony and the members of the cultural area make the necessary funds for this available on a permanent basis. But that is still not enough. It is important that the municipalities are adequately funded in order to their cultural tasks. It is not enough for culture to be defined in law as a

19 Editor's note: Görlitz and Zittau had already formed a joint theatre institution in GDR times, which then broke up after 1990 and finally had to be reunited with the effort described above.

compulsory task, it must also be treated accordingly. Despite all the difficulties and obstacles, I hope that I and the cultural area will be able to make an intensive contribution to shaping our Upper Lusatia as an open, diverse region that is worth living in and loving.



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Cultural Policy against the Grain 流れに逆らう文化政策

liber amicorum for Matthias Theodor Vogt in honour of
his 65th birthday, edited by his colleagues and students

Dieter Bingen, Köln; Stefan Garsztecki, Chemnitz; Goro Christoph Kimura, Tokyo; Luigi Ferrara, Neapel; Peter Lah, Rom;
Beat Siebenhaar, Leipzig, in Verbindung mit Günter Beelitz, Düsseldorf; Agnieszka Bormann, Görlitz; Andreas Bracher, Wien;
Jelena Budanceva, Riga; Adam Chmielewski, Breslau; Maria Davydchyk, Berlin; Jürgen Erfurt, Berlin; Princesse Esperance
Fezeu, Bafoussam; Pierpaolo Forte, Benevent; Annemarie Franke, Görlitz; Erik Fritzsche, Dresden; Kazuo Fujino, Kobe;
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Kamil Zágóršek, Liberec; Reiner Zimmermann, Dresden

Chemnitz · Tokyo · Napoli · Roma · Leipzig
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Festschrift für Matthias Theodor Vogt zum 65. Geburtstag

herausgegeben von seinen Kollegen und Schülern

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Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the conference – 30 Years of IKS on 24 May 2024

Conference *Against the Grain – Cultural policy in history and in present-day Saxony*

30 years of the Saxon Cultural Area Act and its accompaniment in research and teaching by the Institute for Cultural Infrastructure Saxony

24 May 2024, 2 – 7 p.m.

Large lecture halls G I 1.01 and 0.01

Zittau/Görlitz University, Brückenstr. 1, D-02826 Görlitz

<https://kultur.org/veranstaltungen/tagung-24-mai-2024/>

Organisers:

Institute for Cultural Infrastructure Saxony, Upper Lusatia-Lower Silesia Cultural Area and Zittau/Görlitz University in cooperation with Chemnitz University of Technology and the Institute for Territorial Development of the Lower Silesian Voivodeship

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https://kultur.org/wordpress/wp-content/uploads/Kulturpolitik24Mai2024Goerlitz_PhotosZgraja_2024-06-01k.pdf

Presse

Andreas Hermann: Gepfeffelter Gruß aus Görlitz

(Spicy greetings from Görlitz)

Dresdner Neueste Nachrichten. Dresden, 31. Mai 2024. S.11.

Photo: Andreas Hermann, faktenreich Dresden

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Peter Chemnitz: Wissenschaftler verabschieden Professor Vogt

(Scientists bid farewell to Professor Vogt)

Görlitzer Nachrichten Sächsische Zeitung, 29.Mai 2024, S. 16

https://kultur.org/wordpress/wp-content/uploads/SZ-Goerlitz-29Mai2024_Wissenschaftler-verabschieden_Professor-Vogt.pdf

(1) Invitation

by Dr. Stephan Meyer, Landrat des Landkreises Görlitz (shire county president) and Chairman of the Cultural Convention for the Upper Lusatia-Lower Silesia Cultural Area

Thirty years ago – on 1 August 1994 – the Saxon Cultural Area Act came into force.

In the same month, the Institute for Cultural Infrastructure Saxony was founded to support the Cultural Area Act in research and teaching. In order to attract the experts needed for cultural policy, the institute and the Zittau/Görlitz University shortly afterwards established the Görlitz degree programme ‘Culture and Management,’ which now has around 500 graduates who are successfully working all over the world.

We would like to celebrate this with you and Professor Matthias Theodor Vogt, the ‘father’ of the Act, on Friday, 24 May 2024, in Görlitz. After 27 years, he is retiring from his university position with a keynote speech on the future of cultural areas in Saxony. In cooperation with the Institute for Cultural Infrastructure Saxony and the Zittau/Görlitz University, we invite you to a symposium with keynote speeches from academia and practice, as well as a panel discussion.

We don’t just want to celebrate and engage in navel-gazing within Saxony, but also to receive external input on the history and present of cultural policy in order to reflect together on the next thirty years of cultural spaces in Saxony. We have invited speakers from the Council of Europe, Tokyo, Riga, Naples, Krakow, Marburg and, of course, Görlitz, who will present core elements of state, municipal and independent cultural policy ‘against the grain’ in keynote speeches and short presentations. Afterwards, we will discuss with the chair of the Culture Committee in the Saxon State Parliament, members of the Culture Senate and Culture Convention, and representatives of the art scene.

(2) Welcome



Rector of Zittau/Görlitz University, Alexander Kratzsch
https://youtu.be/6Imh0TNbyIM?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0



(3) Introduction

Landrat Stephan Meyer, Görlitz: *Outline of current problems and expectations of municipal cultural policy in Saxony by the Chairman of the Cultural Convention of the Upper Lusatia-Lower Silesia Cultural Area,*
https://youtu.be/cjROQsTqrCY?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0

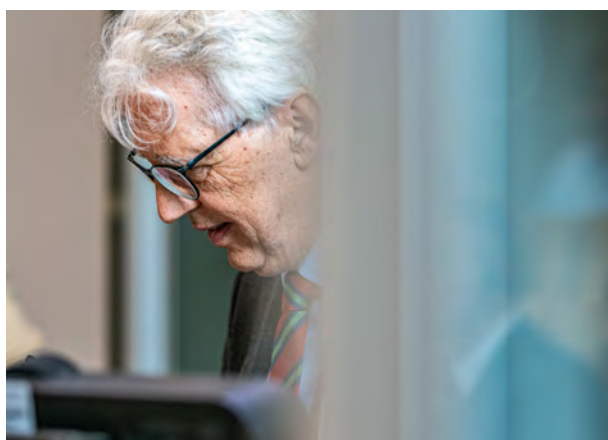
(4) Impulses: External suggestions for Saxony's cultural policy

Una Sedleniece, former State Secretary, Riga: *Memories of her time as a student in Görlitz from 1997 to 2001 in the first cohort of the UNESCO degree programme 'Culture and Management' in Görlitz at the Zittau/Görlitz University and the Institute for Cultural Infrastructure Saxony*
https://youtu.be/jKB-0Govtac?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Kimura Goro Christoph (Sophia-University, Tokyo): *Japan learns from Saxony*
https://youtube/3gVq1Btd5sc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

Gregor Vogt-Spira
 (Philipps University of Marburg):
Emperor Augustus and the invention of 'cultural policy'
https://youtube/00iVWcYxYT?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Róża Zuzanna Różańska (Jagiellonian University Krakow): *Royal cultural policy of the Baroque era*
https://youtu.be/o4rVJFW1Yp4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Stefan Garsztecki (Chemnitz):

Province takes place in the mind

https://youtu.be/_XavYiqjEi0?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Beate Sibylle Pfeil
(Council of Europe expert):

Minorities in three classes.

Current language policy in Ukraine

https://youtu.be/ZPjNQLPoiPc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Luigi Ferrara (University of Federico II Naples): The Saxon Cultural Areas Act as a model for Italian legislation?

https://youtu.be/yKympfBwEGo?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

(5) Coffee break in the auditorium





(6) Keynote speech

Matthias Theodor Vogt (IKS and HSZG):
On the future of cultural areas in Saxony
https://youtu.be/M5HIZcKotuc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



(7) Discussion: 30 years of cultural areas in Saxony



Moderator: Cultural Secretary Annemarie Franke, Cultural Area Oberlausitz-Niederschlesien
 Theresa Jacobs (Leipzig): Sorbian Institute Bautzen and Leipzig Dance Theatre
 Franz Sodann MdL: Deputy Chairman of the Committee for Science, Higher Education, Media, Culture and Tourism in the Saxon State Parliament
 Thomas Zenker (Zittau): Lord Mayor and member of the convention
 Kirstin Zinke (Dresden): Senator for Culture and Managing Director of the Saxony State Association for Socio-Culture
https://youtu.be/Zev0Hpg3fYk?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0





(8) Closing remarks

Benedikt Hummel, Mayor for Culture of the City of Görlitz
as representative of the graduates of 'Culture and Management'
https://youtu.be/t7EuD-oQ_a4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



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Joanna Bär and Alexandra Grochowski (translators)

Johanna Metzner, student of culture and management, and her family from the ‘Bierblume Görlitz’
<https://www.bierblume-goerlitz.de/>

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INSTITUT FÜR
KULTURELLE INFRASTRUKTUR
SACHSEN

*30 Jahre
1994 – 2024*



Hochschule
Zittau/Görlitz



Freistaat
SACHSEN

Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the art night celebrating 30 years of IKS and the premiere of the film 'Görlitz Rhythms – A Dance of Cultures' at Benigna, Görlitz

<https://kultur.org/institut/30-years-iks/>



The Art Night took place at the 'Benigna' on Görlitz's Untermarkt, one of the city's most historically significant buildings. It is named after Benigna Horschel. On Pentecost Sunday 1464, she was impregnated by the mayor's son Georg Emmerich and then callously abandoned. The conflict between the Emmerich and Horschel families was to become a turning point in the city's history, far more exciting than the teenage drama Romeo and Juliet [https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf].



In the fine tradition of debate among Görlitz students of 'Culture and Management' [https://kultur.org/wordpress/wp-content/uploads/Vogt_3Gruende-fuer-Goerlitz-als-Studiengangsort_Benigna-2024-04-25.pdf] with complex issues in the city and region (and often far beyond), the institute received an enquiry from Robert Lehleiter and Christian Weise. They wanted a concept for the use of the 'Benigna'. Supervised by Matthias Theodor Vogt and Maik Hosang, 12 female students and 1 male student explored this issue in a research seminar, in collaboration with council archivist Siegfried Hoche and a Bonn theatre group, supervised by René Harder.



The theory [download: https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf] was put to the test at the art night on 24 May 2024.

Art Night

Photo documentation

[https://kultur.org/wordpress/wp-content/uploads/IKS30y-Benigna24Mai2024_PhotosZgraja-k.pdf] with photos by Andreas Zgraja, Görlitz mail@andi.film.



Maestro Luca Lombardi and Miriam Meghnagi from Rome performed a work to mark the institute's 30th anniversary (world premiere and first joint performance of the couple).



Former Prime Minister Georg Milbradt from Dresden gave the laudatory speech.



Maria Davydchik performed a Belarusian folk song.



Steffi Bärman from Zittau recited in the Upper Lusatian dialect.



Elisabeth Domsgen from Görlitz recited a ballad by Bürger.



Honorary Consul Stefan Liebing from Hamburg commended the research and institute projects on Africa.



Princess Esperance from Bafoussam sang a Cameroonian song.



Joseline Amutuhair performed a Ugandan dance, accompanied on the drums by Tomas Ondrusek from Waldheim.



Hans-Peter Struppe from Görlitz and Cornelia Wosnitza from Dresden sang cheeky modern songs.



The art night ended with a song by 21 former UNESCO students of 'Culture and Management' (class of 1997), who offered their congratulations in Latvian, Polish, Sorbian, Czech and German.

Museum: Thirty Years of IKS

Some of the 30 years of work of the Institute for Cultural Infrastructure Saxony is documented at <https://kultur.org/>. To mark the institute's anniversary, the archives were opened and an exhibition was put together, supported by our student intern Jakob Bormann as curator.



Film Görlitz Rhythms – A Dance of Cultures

Premiere 24 May 2024, Benigna Görlitz

on the occasion of the thirtieth anniversary of the Institute for Cultural Infrastructure Saxony

Concept: Matthias Theodor Vogt, Görlitz

Camera and editing: Andreas Zgraja, Görlitz mail@andi.film

The film can be downloaded free of charge as Creative Commons ShareAlike CC BY-SA (1.0 2.0 2.5 3.0 4.0) and installed on your own website.

‘Without immigration, Görlitz is lost,’ said the then mayor Siegfried Deinege during research for the study ‘Arriving in the German world’ [<https://kultur.org/forschungen/merr/>]. However, immigration is a process in which preconceived assumptions – positive or negative stereotypes – play a decisive role in choosing a destination.

When Cameroonian mayor Roger Tafam promoted Görlitz in June 2023, he found that the city was so heavily disparaged as xenophobic on English-language social media that the parents of the young people he wanted to send to Görlitz for training vetoed the idea and none of them wanted to come.

The objective data tells a completely different story. No city in Saxony has a higher proportion of foreigners than Görlitz, not even Leipzig, and certainly not the state capital Dresden. Data from the Office for the Protection of the Constitution and the criminal investigation departments indicate peaceful coexistence (see Vogt 2023). If Görlitz entrepreneurs want to attract excellent workers in times of skilled labour shortages, they urgently need to counter the media's denigration with facts. The inglorious first-place finish of the Görlitz district in the European elections on 9 June 2024 has opened the door to further suspicions.

Roger Tafam suggested presenting parents with a film about the real Görlitz in English in YouTube format in order to respond to the allegations of ‘manifest xenophobia’ circulating on the internet. With the film **‘Görlitz Rhythms – A Dance of Cultures’** and in cooperation with the Municipal Hospital, the Maltese Hospital, the Zittau/Görlitz University and many civil society actors, the Institute implemented this idea together with Andi Zgraja, Görlitz (camera and editing).

The film is short and asks only one question: **What is so special about Görlitz?** The data is impressive and stimulates discussion.

To mark the institute's anniversary, we are making the film available to all Görlitz-based companies in two audio tracks: (a) with Leoš Janáček's 2nd String Quartet ‘Intimate Letters’ and (b) a brass recording. **Which music do you prefer? And which one do you think your contacts will like best?**

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: Leoš Janáček (1854-1928): String**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4)

Film “Görlitz Rhythms – A Dance of Cultures” Musik: Leoš Janáček (1854-1928): String Quartet No. 2, „Intimate Letters“, IV. Allegro – Andante – Adagio. With kind permission of Erica Brenner and Jessica Sherwood [6 December 2023) Alexi Kenney, violin 1 (Chamber Fest Cleveland Young Artist), David Bowlin, violin 2, Dimitri Murrath, viola, Julie Albers, cello Performed on June 24, 2016 Mixon Hall, Cleveland Institute of Music Cleveland, Ohio Chamber Fest Season 5 <http://chamberfestcleveland.com> Audio: Ian Dobie – Dobie Digital Productions, Editing: Erica Brenner <http://ericabrennerproductions.com>

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: O Chanucah (Instrumental).****YouTube Audio-Bibliothek**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=\[1\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=[1])

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
aus Anlaß der Dreißigjahrfeier des
Instituts für kulturelle Infrastruktur Sachsen

Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
aus Anlaß der Dreißigjahrfeier des
Instituts für kulturelle Infrastruktur Sachsen

Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

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藤野一夫(神戸):神戸大学大学院国際文化学術研究科名誉教授、兵庫県立芸術文化観光専門職大学副学長を経て名誉教授。専門は文化政策/アートマネジメント/音楽文化論/ドイツ思想史。特にリヒャルト・ワーグナーに関する数多くの著作を発表。コレギウム・ポンテスのシニアフェローも務めた。日本文化政策学会会長(2022-2025)を歴任し、国と地方自治体の数多くの文化審議会の座長、文化振興財団等の理事を務める。最近の著書に『基礎自治体の文化政策～まちにアートが必要なわけ』(2019)、『市民がつくる社会文化～ドイツの理念・運動・政策』(2021)、『みんなの文化政策講義～文化的コモンズをつくるために』(2022)などがある。

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Political scientist. From 1983 to 1989 he studied political science (major subject), modern and contemporary history and cultural geography (minor subjects) at the University of Bonn (Magister Artium in political science). From 1989 to 1994 he held a doctoral scholarship from the Friedrich Ebert Foundation. After completing his doctorate in political science in 1995 with Klaus Ziemer and Kurt Düwell at the University of Trier, he holds the Chair of Cultural and Area Studies at Chemnitz University of Technology since 2010.

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Minister of State for Science, Culture and Tourism of the Free State of Saxony since 2019. Studied law at the universities of Leipzig, Hamburg and Berlin, completed his legal training in Leipzig with the first and second state examinations. In 2007, he established himself as a lawyer in Leipzig, has been a member of the Saxon State Parliament since 2009 and President of the Parliamentary Forum for Central and Eastern Europe since 2010. In 2014, he became Honorary Consul of the Republic of Estonia for Saxony, Saxony-Anhalt and Thuringia. From 2014 to 2019, he was Saxon State Minister of Justice.

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Prof. Dr. Goro Christoph Kimura (Tokyo) 木村 護郎 クリストフ (東京)

graduated from Hitotsubashi University in Tokyo in 2002 with a dissertation entitled *Perspectives on human intervention for the preservation and revitalisation of minority languages*. He has been employed at Sophia University in Tokyo since 2004. He has been an associate professor since 2007 and a full professor at Sophia University since 2012 and is currently Dean of the Faculty of Foreign Studies. He has worked as a visiting professor at the Slavic-Eurasian Research Centre of Hokkaido University in Sapporo and as a visiting scholar at the Sorbian Institute (Bautzen), the European University Viadrina, the University of Leipzig and the Collegium PONTES Görlitz-Zgorzelec-Zhořelec. Kimura has been a board member and managing director of the Japan Society for the Study of Slavic Languages and Literatures since 2022.

2002年に東京の単一橋大学を卒業し、博士論文「少数言語の保存と再生における人間の介入に関する展望」で学位を取得しました。2004年から東京のソフィア大学に勤務し、2007年から准教授、2012年から教授を務め、現在は外国語学部の学部長です。北海道大学(札幌)のスラヴ・ユーラシア研究センターで客員教授、ソルビアン研究所(バウツェン)、ヨーロッパ大学ヴィアドリーナ、ライプツィヒ大学で客員研究員として勤務。彼は、ポンテス・ゴリツィー・ズゴジェレツ・ゾルジェレツ・カレッジウムの研究員でした。2022年から日本スラヴ語文学研究会の理事兼事務局長を務めている。

Prof. Dr. Peter Lah (Rom)

Dean of the Faculty of Social Sciences, Pontifical Gregorian University. Ph.D. in Communication Studies, Northwestern University, 2004. 1992–1995 Theology studies (Philosophisch-Theologische Hochschule St. Georgen, Frankfurt am Main, Germany). Professor (professore ordinario) at the Pontifical Gregorian University where, since 2011, he has been teaching courses in media studies and journalism at the Faculty of Social Sciences. In recent years his interest expanded to questions of media literacy and organizational communication. Between 2008 and 2011 he held teaching and administrative positions at the Faculty of Media in Ljubljana and at Faculty of applied social sciences in Nova Gorica, Slovenia. From 2004 to 2007 he was assistant professor at Saint Louis University, Missouri. 2006–2008 and 2012 Chair of the expert commission on pluralism in the media (Ministry of culture, Republic of Slovenia). Peter Lah is member of the Society of Jesus. Having completed the novitiate in 1988, he was ordained priest in 1995. Recent publications: Lah, Peter (2022): *Social media and communication for peace*. In: Turco, Danilo (ed.), *Ethics of coexistence or ethics of conflict* (S. 47–70). G&B Press. Lah, Peter (ed.) (2021): *Navigating hyperspace. A comparative analysis of priests' use of Facebook*. Resource Publications. Lah, Peter (2020): *The scandal of secrecy*. *Gregorianum* 101(2): 405–425..

Prof. Dr. Luca Lombardi (Rom)

Luca Lombardi is one of his country's most internationally renowned composers. After graduating from the German School in Rome with Dr. Joseph Vogt, he studied in Rome, Vienna, Cologne, Utrecht and Berlin (with B.A. Zimmermann, K. Stockhausen and P. Dessau, among others). He received his doctorate in German studies from the University of Rome. From 1973 to 1994, he was professor of composition at the conservatories in Pesaro and Milan, and has been a freelance composer ever since. He

has composed around 180 works, including five operas. A selection of his writings has been published under the title *Construction of Freedom* (Baden-Baden, 2006). He is a member of the Academy of Arts in Berlin and the Bavarian Academy of Fine Arts (Munich). He lives alternately on Lake Albano (Rome) and in Tel Aviv. www.lucalombardi.net.

Dr. Stephan Meyer (Görlitz)

Studied industrial engineering and economics. In 2006, he completed his studies with a thesis on *Energy efficiency comparison in the manufacturing industry for Germany, Poland, and the Czech Republic*. In 2007, he obtained the qualification of European Energy Manager (IHK Bildungszentrum). He received his doctorate in 2011 with a thesis on *Decision-making model for value chain-oriented emission reduction in transition countries*. He worked at SEC Energie-Contracting, at Nokia in Espoo, Finland, and was a guest lecturer at the German-Kazakh University in Almaty. He joined the Junge Union in 1998 and has been politically active ever since, currently as deputy CDU district chairman in the district of Görlitz. From 2009 to 2022, he was a member of the Saxon State Parliament, chairman of the Committee for Science and Higher Education, and parliamentary secretary of the CDU parliamentary group. Since September 2022 he is *Landrat* of the shire county Görlitz.

Dr. Beate Sibylle Pfeil (Freiburg)

Lawyer and independent researcher specialising in issues relating to national minorities in Europe. She has made a name for herself in her field through numerous lectures and seminal publications. From 1996 to 1999, she was a research assistant and from 1999 to 2016 deputy scientific director of the South Tyrolean Institute for Ethnic Groups in Bolzano, Italy. From 2017 to 2023, she was a Council of Europe expert responsible for the so-called Language Charter, and from 2017 to 2022, she was vice-chair of the European Centre for Minority Issues in Flensburg. Co-founder and co-editor of the *European Journal for Minority Issues*.

Prof. Dr. Oliver Reisner, (Tbilissi)

Since 2016, Oliver Reisner has been Jean Monnet Professor of European and Caucasian Studies at Ilia State University, teaching bachelor's, master's and doctoral students with a focus on European Studies and Caucasian Studies. In 2000, he received his doctorate from Georg August University in Göttingen, Germany, in Eastern European History, Slavic Studies, and Medieval and Modern History. From 2000 to 2003, he developed and coordinated a master's programme in Central Asia/Caucasus at the Institute for Central Asian Studies at Humboldt University in Berlin. From 2003 to 2005, he worked as a programme manager for human rights at World Vision Georgia, implementing a project on civil integration in the Samtskhe-Javakheti and Kvemo Kartli regions of Georgia. From 2005 to 2015, he was a project manager at the EU Delegation to Georgia, responsible for democratisation, minorities, education, youth, labour and social affairs. Main research topics: 1) Nation building and identity in the Caucasus in the 19th and 20th centuries; 2) Memory studies on dealing with the Soviet past in Georgia and the Caucasus; 3) History of Caucasian studies as a regional science; and 4) The role of religion in Georgia.

Dr.-Ing. Matthias Rößler (Dresden)

President of the Saxon State Parliament from 2009 to 2024. Graduate engineer in mechanical engineering, 1979 to 1985 research assistant at the University of Transport with teaching assignment (doctorate in 1985), 1985 to 1990 development engineer and head of a research team at the Lokomotivbau – Elektronische Werke Hennigsdorf combine. 1989 to 1990 Member of the GDR Executive Committee of the 'Demokratischer Aufbruch' (Democratic Awakening), member of the Dresden District Round Table and the Coordination Committee for the Re-establishment of the Free State of Saxony. 1990–2024 Member of the state parliament. 1994 to 2002 Minister of State for Culture, 2002 to November 2004 Minister of State for Science and the Arts.

Dr. Róża Różańska (Krakau)

Assistant Vice President in Quality Control and User Acceptance Testing at Hongkong & Shanghai Banking Corporation Holdings PLC (HSBC) and since 2003 Science Ambassador for the Women in

Tech Poland programme funded by the Ministry of Science, under the auspices of the Polish Academy of Sciences. She holds a PhD with distinction in Management and Quality Sciences (thesis nominated for the European Business History Association award) and studied at the Sorbonne in Paris as well as at the Brazilian science diplomacy school InnSciD. Róża Różańska is predominantly a historian, specialising in Intellectual Property Law, Technology Transfer, and Executive Management. She is also a harpsichordist and member of the British Harpsichord Society, UNESCO Global Tech Diplomacy Forum and The Internet Society. She has lectured widely across Europe, with over 50 conference talks, 15 scientific articles and 350 journalistic texts. She developed her expertise in executive decision-making and leadership through courses from the University of Michigan and Università Bocconi, among others. She previously worked in London, managed the Polish Research Centre in London, served on the National Council for PhD Students, and in 2025 represented Poland at the UN/ITU high-level event marking the 20th anniversary of the World Summit on the Information Society in Geneva.

Dipl.-Kffr. (FH) Una Sedleniece M.A. (Riga)

Deputy Director of the Latvian National Museum of Art (since 2015). She studied “Culture and Management” at the University of Applied Sciences Zittau/Görlitz and the Institute of Cultural Infrastructure Saxony (1997-2002) as well as international cultural relations (1992-1996) and museology at the Latvian Academy of Culture (2006-2010). Chairwoman of the Expert Committee for Cultural Heritage and member of the Board of Trustees of the State Cultural Capital Foundation (2023–2025). Head of the Baltic Summer School of Museology (since 2022) and Chair of the Board of the Baltic Society for the Promotion of Museology (since 2013). Head of the Latvian Museum Council (2020–2022). Worked in several Latvian museums, in the State Authority on Museums (2002–2005), in the Ministry of Culture of the Republic of Latvia (2005–2011), including as Deputy State Secretary for Cultural Policy (2006–2007).

Prof. Dr. Beat Siebenhaar (Leipzig)

Beat Siebenhaar is a linguist and dialectologist specialising in the study of linguistic varieties, language in the new media, prosody and dialectology. He studied German, philosophy and literary criticism at the University of Zurich from 1983 to 1991 and received his doctorate in German linguistics in 1999 with a dissertation entitled *Sprachvariation, Sprachwandel und Einstellung. Der Dialekt der Stadt Aarau in der Labilitätszone zwischen Zürcher und Berner Mundartraum*. He holds the Chair of German Linguistics (specialising in linguistics of varieties) at the University of Leipzig since 2008. Before that, he worked at the University of Zurich, the University of Bern and the University of Lausanne, among others. Siebenhaar has been Dean of the Faculty of Philology at the University of Leipzig since October 2016 till October 2025.

Prof. Dr. habil. David Simo (Jaunde)

Director of the German-African Science Centre in Yaoundé. Professor Emeritus of German Studies and Cultural Studies. Former Head of the German Department at the Faculty of Arts, Literature and Humanities at the University of Yaoundé 1 in Cameroon. Former President of the African Association of Germanists. Visiting Professor at German and French universities. Reimar Lüst Prize winner of the Humboldt Foundation. Former Humboldt Science Ambassador in Cameroon.

Prof. Dr. habil. Anton Sterbling (Fürth)

Co-founder of the dissident Romanian-German writers' group 'Aktionsgruppe Banat' (1972-1975). Studied social sciences at the University of Mannheim, doctorate and habilitation at the University of the Federal Armed Forces in Hamburg. Lecturer at the University of the Federal Armed Forces in Hamburg, the University of Heidelberg, the University of Bonn and, until 2019, at the Saxon Police University (FH). Numerous academic and literary publications. Latest publications: *Ungewissheiten heimwärts fliehender Krähen* (Uncertainties of crows fleeing home): Recent poems, short prose and stories. Ludwigsburg 2025; *Ist die Europäische Union eine Wertegemeinschaft?* (Is the European Union a community of values?) In: *Zeitschrift für Balkanologie*, vol. 60, no. 1, Wiesbaden 2024.

Prof. Dr. habil. Susanne Vill (Wien)

Professor emerita of Theatre Studies at the University of Bayreuth, lecturer in Theatre Studies and Musicology at the Universities of Vienna, Munich, Marburg, Erlangen, Zürich. Singer, director. Member and contributor of the International School of Theatre Anthropology (ISTA) and the European Music Theater Academy. Congress organizations and edition of conference reports: *Ausbildung für Musiktheater-Berufe* [Training for music theater professions] 1986 in Munich for the founding of the Bavarian Theater Academy; *Das Weib der Zukunft' - Frauengestalten und Frauenstimmen bei Wagner* [The Woman of the Future' – Female Characters and Female Voices in Wagner] 1997 in Bayreuth; *Richard Wagner und die Juden* [Richard Wagner and the Jews] in cooperation with Tel Aviv University 1998 in Bayreuth. Numerous publications on music, theater, opera, musicals, singing and media performances. Productions, theater studio with guest performances in Germany and abroad, concerts, radio recordings and television broadcasts. www.susanne-vill.at.

Prof. Dr. habil. Dr. h.c. Gregor Vogt-Spira (Marburg)

Professor emeritus of Classical Philology at the Philipps University Marburg. After completing his doctorate and his habilitation at the University of Freiburg i.Br., he was a Founding Professor of Classical Philology at the University of Greifswald from 1994 to 2006, where he helped to rebuild the Institute of Classical Studies. From 2008 to 2012, he was Secretary General of the German-Italian Centre Villa Vigoni on Lake Como (Italy), a European interface for the humanities and sciences, politics, economy and culture. In 2001, he founded (together with Jerker Blomqvist, Lund) the network Colloquium Balticum of the Baltic Sea countries. In 2020, he was awarded an honorary doctorate by the University of Riga.

Prof. Dr. phil. Dr. habil. Prof. h.c. Dr. iur. h.c. Matthias Theodor Vogt (Görlitz)

Managing director of the Saxonian Institute for Cultural Infrastructures (<https://kultur.org/>), professor emeritus at the Zittau/Görlitz University, honorary professor at the University of Pécs and Doctor iuris honoris causa of Ilia University, Tbilisi. Master of Arts in Theatre Studies with a focus on modern German literature and philosophy in Munich, Paris and Aix-en-Provence. Doctorate in musicology. Habilitation in urban studies. Visiting professor at universities and music academies in Vienna, Prague, Wrocław, Krakow, Dresden, Boston, Yaounde, Cairo, Ulaanbaatar, Shanghai, Kobe and Toyooka, as well as at the Pontifical Gregorian University and the Pontifical University of Saint Thomas Aquinas, both in Rome. Theatre experience at Moscow, Russe, Vienna, Salzburg, Venice, Milan, Rome, among others. Research interests: cultural policy and art policy, cultural history including medical history, minorities. Has taught at 60 universities in Europe, Africa, Asia and North America.

マティアス=テオドル・フォークト (ゲルリッツ)

は、ザクセン州文化インフラ研究所(<https://kultur.org/>)の所長兼経営責任者、ツィッタウ/ゲルリッツ高等専門学校名誉教授、ペッチ大学名誉教授、ティビリシのイリア大学名誉法学博士です。ミュンヘン、パリ、Aix-en-Provenceで演劇学、現代ドイツ文学、哲学の修士号を取得。音楽学の博士号を取得。都市計画学のハビリタツィオンを取得。ウィーン、プラハ、ヴロツワフ、クラクフ、ドレスデン、ボストン、ヤウンデ、カイロ、ウランバートル、上海、神戸、豊岡の大学および音楽大学、ならびにローマのグレゴリアナ大学とアンジェリカム大学で客員教授を歴任。演劇経験：モスクワ、ルッセ、ウィーン、ザルツブルク、ベネチア、ミラノ、ローマなど。研究分野：文化政策と芸術政策、文化史(医学史を含む)、少数民族。ヨーロッパ、アフリカ、アジア、北米の60の大学で教鞭を執る。

Dr. phil. Reiner Zimmermann (Dresden)

Former head of department, born in Neustadt/Orla, Thuringia. 1960–1965 Studied musicology, art history, and theater studies in Leipzig, editor at the music publishing house Editions Peters Leipzig/Dresden 1966–1985, music theater dramaturge at the Dresden Music Festival 1986–1991, 1991 to 2003 Head of the Art Department at the Saxon State Ministry of Science and the Arts. Publications include *Mehr Sein als Scheinen. Kulturpolitik in Sachsen nach 1990* (Donatus-Verlag, Niederjahna/Käbschütztal, 2022). Editor of musical works by Mendelssohn, Fauré, Debussy, Meyerbeer, and others; editor of the musical

writings of Camille Saint-Saens and the autobiography of Jules Massenet. Author of *Giacomo Meyerbeer - Biografie nach Dokumenten* (Giacomo Meyerbeer - Biography Based on Documents), 1991. Since 2009, editor-in-chief of the *Denkmäler der Tonkunst in Dresden* (Monuments of Music in Dresden). See also *Viele Stimmen. Festschrift für Reiner Zimmermann zum 75. Geburtstag am 27. November 2016*, published by his friends.



TECHNISCHE UNIVERSITÄT
IN DER KULTURHAUPTSTADT EUROPAS
CHEMNITZ



UNIVERSITÄT
LEIPZIG



上智大学
SOPHIA UNIVERSITY



To listen, to reflect, to act Cultural Policy against the Grain

What are the premises of today's cultural policy? What insights can the past, present and theory offer for a contemporary cultural policy? How can art counteract agoraphobia, digital isolation and populist temptations? How can local authorities give their citizens ample space to develop civil society solidarity 'for the good of the city. For only when the city is well will you be well.' (It should be noted that Jeremiah 29:7 addresses immigrants who are to become citizens in foreign Babylon. Does our cultural policy also achieve this?) Are the arts not precisely the place where we can first listen to the other before we think together and then act together?

It is the historical achievement of Matthias Theodor Vogt, in the Free State of Saxony, which was re-established in 1990, to not only conceive the Saxon Cultural Area Act between 1991 and 1995 in a unique process of analysis and dialogue with the state, municipal and civil society levels, but also to have it enshrined in law and, last but not least, to have it implemented with little friction. It was therefore only natural that, on the thirtieth anniversary of the law's entry into force, the cultural areas of Saxony invited Matthias Theodor Vogt's colleagues and students to a conference entitled 'Kulturpolitik gegen den Strich' (Cultural Policy Against the Grain). We are hereby presenting the results of this conference in a commemorative publication to mark his 65th birthday.

What can art do better and differently than the digital world? What political, structural, economic, and, last but not least, intellectual conditions are necessary for art to develop its own life for the benefit of humanity? The cover image shows Haus Klingewalde, Görlitz, home of the Institute for Cultural Infrastructure Saxony since 1998. The watercolour by Lynne Beal, Cologne, relates to a conversation with Matthias Theodor Vogt about the vanishing point in Alberti: *De pictura* | *De pictura* (1435 – 1436). According to Corinna Laude, in the *centricus punctus* of Alberti's intromission theory, 'the orthogonal vanishing lines, the depth lines of the representation, converge "quasi persino in infinito" (as it were out into infinity), it lies in infinity – and thus, according to contemporary understanding, in God'. Which "vanishing points" does today's post-secular society use?

How can political science in Chemnitz interact in a multidisciplinary, cross-continental manner, always with reference to human beings themselves, with cultural studies in Tokyo and linguistics in Leipzig, with legal studies in Naples and social sciences in Rome? This volume shows that cultural policy studies require a fact-based holistic approach and that this may be achieved by working together.

Cultural Policy against the Grain (Volume 2, English version)

liber amicorum for Matthias Theodor Vogt in honor of
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